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KODAK PHOTO NOTES

For Registered Owners of the Kodak
Reference Handbook and the
Kodak Photographic Notebook

SOMETHING NEW IN SILK- SCREEN PRINTING?

YES, something new, something photographic, has been added to that ancient art, silk-screen printing!

Because the new process is both simple and inexpensive, requiring a minimum of equipment, many photographers will be using it in conjunction with their photography. They will be personalizing their Christmas cards, ceramic articles, decals, drapes, lamp shades, photo albums, etc., with silk-screen prints of their prize shots.

A thumbnail sketch of the basic process will serve to reacquaint us with silk-screen printing, one of the oldest known printing methods. Essentially, it is a refined form of stencil printing, such as is still used on shipping cases. Instead of using stencils cut from paper or thin metal, however, the silk-screen printing method uses stencils attached to silk. The ink is squeegeed through the silk onto the surface to be printed. The prints are made not only on paper, but on cloth, rubber, plastic, wood, metal, and glass, to name some of the mate-

rials. The surface doesn't have to be flat—it can be curved or wavy. Some of the common uses for this type of printing include the printing on milk and pop bottles, posters of all kinds, designs on ties, scarves, children's cowboy and Indian outfits, and radio and television dials.

There are four basic methods of making silk stencils: the block-out method, the tusche or greasy-resist method, the hand cutting method, and the photographic method. The last method yields finer detail and more faithful reproduction. The newest technique for making silk screens photographically simplifies and streamlines the process. It uses Kodak Ektograph Film, a new product developed specifically for silk-screen making. This is a new stripping-type film which can be handled in ordinary tungsten light. It has a special tanning-type developer incorporated in its emulsion, and is exposed through its back with a reflector-type photographic flood lamp. *(Continued on page 2)*

T. M. Reg. U. S. Pat. Off.

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The basic steps and approximate times for preparing a silk screen are shown in the diagram below:

1. Place a good photographic line film positive* in contact with a sheet of Ektagraph Film. Using a new reflector-type photographic flood lamp No. 2, expose through the film base for about 30 seconds.
2. Process the film in the alkaline solution and the stop baths—time, about $2\frac{1}{4}$ minutes.
3. Spray-wash the film with a stream of warm water—time, about 1 minute. This removes the unexposed portions of the emulsion.
4. Transfer the film to the silk screen (available through artists' supply stores and silk screen houses) and allow it to dry. The drying time can be cut by using a couple of infrared lamps and a fan (or a hot-air fan).
5. Strip off the film base. Apply Kodak Ektagraph (Continued on next page)

*If a continuous-tone picture is to be reproduced, a halftone film positive must be made through a halftone screen. A photolithography shop can make the negative for you. It should be made on a screen no finer than 60 lines to the inch.

1 EXPOSE

(30 seconds)



2 PROCESS

($2\frac{1}{4}$ minutes)



3 SPRAY-WASH

(1 minute)



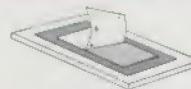
4 DRY on SILK

(5 minutes)



5 STRIP OFF BASE

(3 minutes)



— and it's ready for printing

Stripping Solvent to the silk side of the stencil. After 3 minutes, strip off the film base, leaving the image-bearing emulsion on the screen. Allow the solvent to evaporate, mask the screen edges, and you are ready to print.

Detailed instructions are included with the Kodak Ektagraph Film. The entire process can be done in about 20 minutes.

To do the actual printing, place the screen over the material to be printed. Apply a moderate quantity of oil-base printer's ink along one edge of the stencil. Then draw a squeegee across the stencil, pushing the ink ahead. This forces the ink between and around the silk fibers (where there is

no emulsion). Neither the stencil nor the material being printed must be allowed to move while the ink is being applied. Raise the stencil and remove the printed material to dry.

Kodak Ektagraph Film comes in a variety of sizes from 8 x 10-inch to 24 x 30-inch, in 25-sheet packages.

Kodak Ektagraph Film,	List Prices
8 x 10-inch, 25 sheets	\$9.93

Kodak Ektagraph	
Activator	
Kodak Ektagraph	
Stop Bath A	
Kodak Ektagraph	
Stop Bath B	
Kodak Ektagraph Stripping	
Solvent, one-quart size	2.80

Kit to
make 1 gal.
of each

Materials are available only from dealers
handling Kodak Graphic Arts supplies.



Line work like this is the easiest to reproduce by the silk-screen method; a line negative of the original can be made and then printed on Kodak Ektagraph Film.

WHAT'S NEW?



*a glimpse of some
recent Kodak products
for better photography*

Brownie Movie Team Now Complete

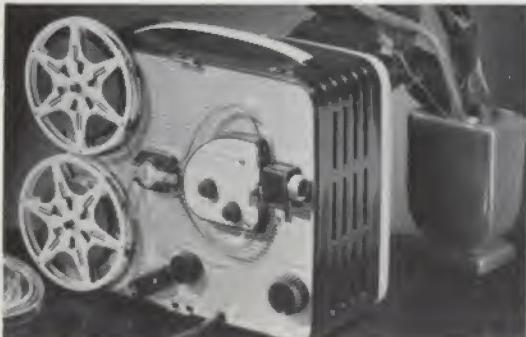
THE BROWNIE MOVIE PROJECTOR has now joined its highly successful partner, the Brownie Movie Camera. The embryo movie producer can now be "in business" for a little over a hundred dollars, including the camera, projector, and screen. Full-color Kodachrome Film is \$8.95 a roll—enough for 30 to 40 average-length scenes. Black-and-white film is \$3.25 a roll. These prices include processing after exposure.

The Brownie Movie Camera is as simple to load and run as the familiar box Brownie Camera. No focusing is necessary—the fast $f/2.7$ Lumenized lens, set at $f/8$ for Kodachrome pictures on a bright day, will make pleasing pictures of everything 4½ feet and farther from the camera. Indoors, using Kodachrome Film, Type A, and two reflector-type photographic flood lamps, pictures can be made up to 9 feet away. For added convenience, the camera and lights can be mounted on a Kodak Photo-

Light Bar, which you will find quite a help in following a moving subject. The only lens setting to make is the lens opening; a simple guide on the side of the camera tells you how.

The Brownie Movie Projector, of modern and unique design, is well adapted to the average living room. At 12 feet it will fill the 18 x 24-inch Brownie Projection Screen with a bright, sharp picture. Here, again, simplicity of operation has been the keynote so that everyone in the family can run it. By turning a simple control knob, pictures can be shown backwards, forwards, or still. The machine requires no lubrication, because it's lubricated for life. It is equipped with a constant-speed motor to show your movies smoothly and at the right speed. The lens is a Kodak Projection Ektanon, $f/2.0$.

	<i>List price</i>
Brownie Movie Camera	\$39.75
Brownie Movie Projector	62.50
Brownie Projection Screen	4.50



New Kodak Retina Accessories

Kodak Retina fans will be happy to learn of the introduction of five Retina accessories.

The Kodak Retina Close Range and View Finder, for use with the Models II and IIa, is a combined rangefinder of the superimposed-image type and parallax-correcting viewfinder. A set of three close-up supplementary lenses is included. All are contained in a fitted leather case. Sharp pictures can be made even at 8½ inches. The field covered ranges from about 4½ by 6½ inches to about 17 by 25½ inches. List Price: \$48.00

The accessory Kodak Retina Sports Finder is of the open-frame type and facilitates following and framing fast action. It fits the clip on top of Kodak Retina and Retinette Cameras. It is adjusted for parallax for camera-to-subject distances of from 3½ feet to infinity. Collapsed, it fits into its leather case. List Price: \$6.50

The Kodak Table Top Camera Stand consists of a base, a telescoping camera support, and a ball-and-socket head. Especially useful for extreme close-up work, it provides a flexible, yet rigid, support for miniature cameras anywhere from a few inches to about a foot above the base.

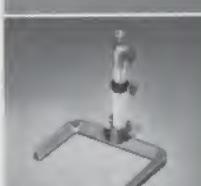
List Price: \$29.50

The Kodak Retina Close-Up Kit contains focusing frames and auxiliary lenses to enable your Retina Camera to photograph areas from 2 by 2½ inches to 4½ by 5½ inches. Special parts are provided for integrating the kit with the stand described above. (The platform described below is also required.) List Price: \$50.00

The Kodak Retina Camera Platform centers and anchors the camera securely on a tripod or the camera stand (see above). It is necessary when using the close-up kit with the stand.

List Price: \$5.25

The Kodak Retina Close-Up Kit, Kodak Table Top Camera Stand, and Kodak Retina Camera Platform are specifically designed to provide a matched set of accessories for high-quality close-up work. All these new accessories are precision products to complement a precision miniature camera—your Kodak Retina Camera.

	<p>Kodak Retina Close Range and View Finder (for Kodak Retina II and IIa Cameras)</p>
	<p>Kodak Retina Sports Finder</p>
	<p>Kodak Table Top Camera Stand (for Kodak Retina and other cameras)</p>
	<p>Kodak Retina Close-Up Kit (for Kodak Retina II and IIa Cameras)</p>
	<p>Kodak Retina Camera Platform</p>

On Being A Camera-Club Member

"It's always fair weather when good fellows get together" . . . So goes the old song. It's particularly true when a group of photographers of like interests, whether professional, amateur, or both, get together periodical-ly. They may not have a formal club conducted along parliamentary lines, but they do meet, say once or twice a month, and discuss photography, show each other their pictures, visit each others' darkrooms, and learn about different techniques and gimmicks.

In the larger communities, you will probably find different types of camera clubs—pictorial, technical, nature, color (slides or prints), photomicrography, or movie. A large camera club may have several sections. Often the clubs are affiliated with other organizations, such as museums, art galleries, or schools. Some of the clubs have beginners' and advanced groups. But whether a club has a beginners' group or not, a beginner should never be hesitant about joining the club. An advanced worker often likes to take a novice under his wing and show him the ropes. This is a really fine way for the novice to gain practical, usable information.

Of course, a club to be lastingly successful must have a plentiful supply of willing workers. So, do your share when called on; you, as well as the club, will benefit.

Most clubs are run democratically so that each member has a say in the conduct of the club. If your club has a periodic exhibition, you will find that it will stimulate your photo ac-tivity and give you something to work

toward. Sometimes a definite subject is agreed upon; at other times the subject can be anything you choose. When a definite subject is assigned, it is amazing to see how many different interpretations can be made of one subject. The subject may be out of your usual line, but when you get working on it, you may find that you've worked up enthusiasm for another facet of photography. Thus your interests and experience are broadened.

Then, too, your club may affiliate itself with a national organization, such as the Photographic Society of America. In this way you can receive and participate in traveling exhibitions of other clubs and you can send your own show on the road. As a result, you will be able to see the work of others and, in turn, have your work seen by others all over the country. The national society will also help an affiliated club with its organization and program.

You can also join the PSA as an individual. Many of the leading advanced amateurs and professionals are members. Regional and national conventions are sponsored, and honors are awarded for outstanding work in photography. You can participate in a unique portfolio system. These portfolios of prints are circulated among interested participants all over the world. When you receive a portfolio, you comment on the prints, add your own print, and send the portfolio on to the next member. Eventually your print is returned to you with the valuable comments of serious work-

(Continued on next page)

ers from near and far. In this way you will learn much to help you to improve your pictures. The society offers many other services too numerous to mention here. If you want more information, write to the Photographic Society of America, 2005 Walnut Street, Philadelphia 3, Pa.

Assuming that you will be keenly interested in the camera club you join, it might be well to be cognizant of two practices which have been detrimental to some camera clubs. First, don't allow the social activities to get out of bounds. Most of us today are quite busy, and if the social side plus the photo side of the club add up to an excessive amount of time, you run the risk of losing members.

The second condition to avoid is more intangible. It is a condition which is likely to creep up on you. It concerns the attitude the club develops regarding what is good and desirable in prints and slides. Don't let your thinking become too rigid—keep an open mind!

The older and more experienced members of your club may exert a strong influence over the new members. You may find their interest cen-

tered around the fundamental rules of pictorialism which, it is true, have produced fine works of photographic artistry for many years. While these rules are inherently useful, they are not necessarily binding and may be broken on occasion to produce a creative effect. However, they should be broken wisely to produce better results, not as a rebellion against rules for rebellion's sake alone. Eager young workers with a truly fresh, creative approach should be encouraged to submit their efforts to your club competitions and should receive impartial consideration from an open-minded jury.

Interesting experiments are now being made in the field of salon exhibitions by certain groups. It is too early yet to evaluate the effect of these experiments, but it is quite likely that, as in the past, the better elements of the various schools of thought will evolve a fuller and more significant type of pictorial and documentary photography. Your club members may take an active part in contributing to this evolution by submitting entries to international salons throughout the world.

So, scout around and see what your local camera club has to offer. If there is no camera club in your community and you would like help in forming one, write to Camera Club and School Service, Eastman Kodak Company, Rochester 4, New York.

"TENSION"

John I. Fish, APSA

The strong contrasts of light and shade, coupled with the abrupt bisection of the face, produce a feeling interpreted as tension, yet this successful example of modern pictorialism relies also on basic concepts of composition and balance.



Kodak Athena Paper Contrast Grades Change

To make the contrast numbers of Kodak Athena Paper agree with those of other photographic papers, they are being changed to one degree harder than formerly. Also, in the G and Y surfaces, the Contrast Grade 3 is being added.

	New Athena Grade Labeling	Former Athena Grade Labeling
G and Y Surfaces	Contrast Grade 0, Type 1265	Contrast Grade 1
	Contrast Grade 1, Type 1265	Contrast Grade 2
	Contrast Grade 2, Type 1265	Contrast Grade 3
	Contrast Grade 3, Type 1265	None
B Surface	Contrast Grade 1, Type 1265	Contrast Grade 2

Free Literature on Special Photographic Subjects

This list supplements those previously published. For any articles in which you are particularly interested, send your request, including both code numbers and titles, to the address below.

- A-13—LENS AND SHUTTER DATA: KODAK EKTAR LENS, 44mm f/3.5 (as used on the Kodak Signet 35 Camera) (2 pages)
- C-23—KODAK TOUR OF YELLOWSTONE PARK (8½ x 20-inch page with four folds to 8½ x 4 inches)
- D-9—PROCEDURES FOR REVERSAL PROCESSING FOR KODAK SUPER-X AND SUPER-XX BLUE BASE REVERSAL FILMS (12 pages)
- D-24—MAKE YOUR MOVIES TELL A STORY (4 pages)
- D-27—KODAK SONOTRACK COATING SERVICE (5 pages)
- K-4—HOW SAFE IS YOUR SAFELIGHT? (4 pages)

Bring your Handbook up to date by replacing outdated sections with the latest editions of these Kodak Data Books on sale at Kodak dealers:

- Kodak Lenses, Shutters, and Portra Lenses**—Fourth Edition, 1952
- Kodak Films**—Fifth Edition, 1951
- Filters and Pola-Screens**—Copyright 1950 (1952 Printing)
- Kodachrome Films for Miniature and Movie Cameras**—Fifth Edition, 1953
- Kodak Papers**—Fifth Edition, 1951 (1952 Printing)
- Processing and Formulas**—Fourth Edition, 1947 (1951 Printing)
- Copying**—Fourth Edition, 1947 (1951 Printing)

Any Data Book having later printings of the same edition is not a major revision, but it may differ slightly from the earlier printings.

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